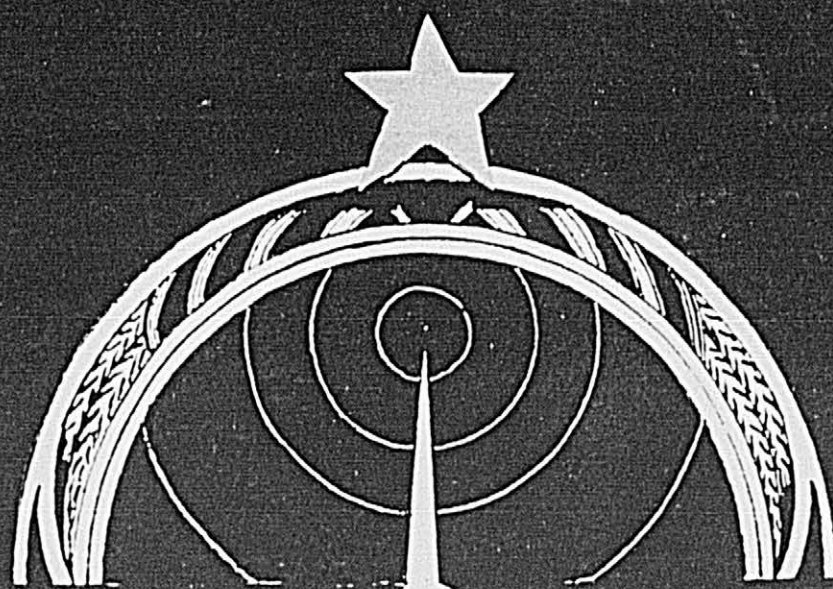



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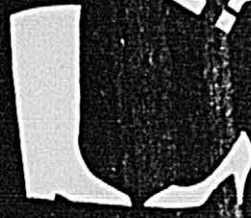

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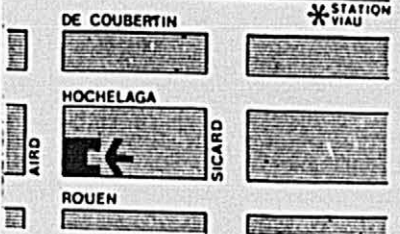


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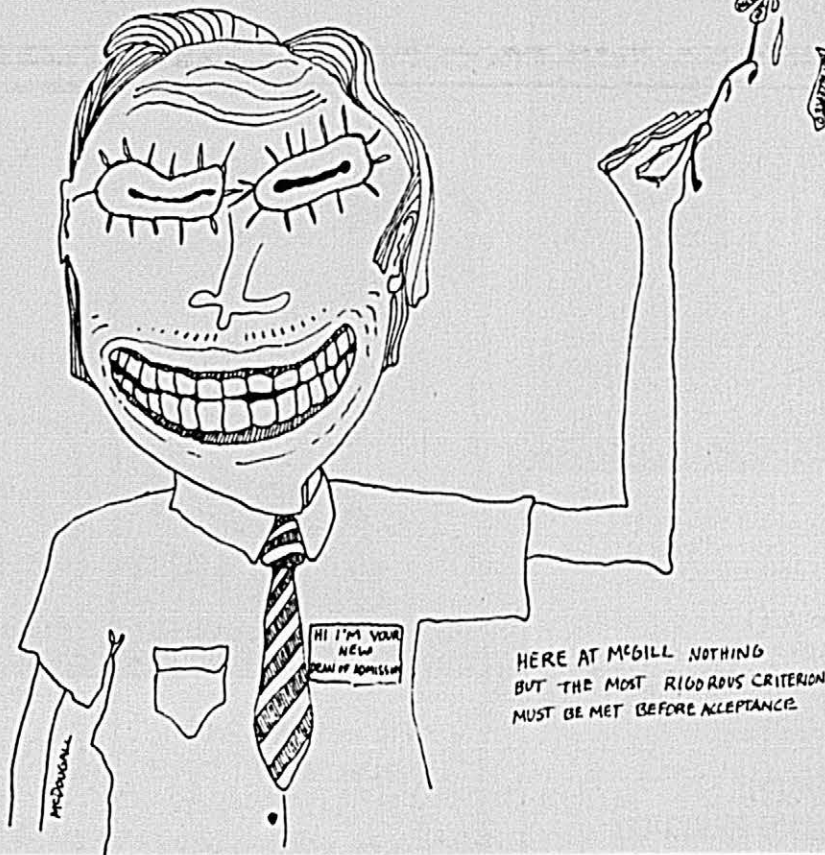
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Creativity rampant in Senate

Susie Petersiel

"Creativity" was the key word in yesterday's Senate meeting. Samuel Freedman, VP Academic used it to justify the establishment of a new position within the University, Dean of Admissions, and VP Finance John Armour used it to justify the absence of a formal accounting system for allocation of the students' \$100 Course materials charge.

As well, numerous students called upon VP Finance John Armour to defend the controversial \$100 course materials charge.

According to Armour, "the course materials fees are directly allocated to the departments, bypassing normal budgetary procedures. That money is then administered by each department."

"We have received \$1.6 million from this fee, and most of that goes to labour costs within each department," said Armour. "There are secretarial costs and health costs — some costs are already in place, and this money helps pick up the cost of what students were already getting."

"I never said that every penny of the \$1.6 million would go to new course materials," explained Armour. "It's the first term of a new programme, and if students feel there are problems, knowing about them would be helpful."

On a recommendation by Professor Noumoff, Armour said that "it would be a good idea at the end of this term to solicit opinions from faculty members and find out how they're creatively managing these funds."

"I feel like something's cooking here and I don't know what it is," said Professor Rigelhof, voicing concern over McGill's apparent need for a Dean of Admissions. This need was presented by Freedman, representing the ad-hoc committee on the hiring of a Dean of Admissions.

"Non-academic deans are common in liberal arts colleges in the

States," said Rigelhof, "and I can see the argument being used to bring in a Dean of Admissions at McGill being used to create more and more deanships. If you have a problem, appoint a dean."

The Dean of Admissions will have "responsibility for the coordination of student recruitment, admissions to the university, admissions to residence, and financial awards to entering undergraduate students," according to the committee's report.

"The processing of the applications at McGill has always worked well," said Freedman, "what we need is an individual in charge of coordinating the administration process who is of higher profile."

Professor Samuel Noumoff questioned the necessity of a non-academic deanship, saying, "it's only a cosmetic change for the purposes of public relations that we need a dean to fill the position. It's the performance of the tasks that is important. Now, if we're to add an academic dean, we should say so. And if the only added duties are those of residence admission and entrance scholarships, then I think it's unnecessary."

"We need some policy-making in the admissions office," said Engineering Dean P.R. Bélanger. "I don't think a director of admissions can carry that out. A dean will have contact with all departments through other deans."

According to Students' Society president Paul Pickersgill, "One of the first things we're taught when tackling something is to define and analyse the problem clearly. I don't think we've seen what the problem is with the present system."

"We want to make a good process even better. McGill has to take advantage of this opportunity to become a national university," responded Freedman, "We have to take the bit in our teeth and vigorously go after attracting the best and most outstanding students in the country."

Freedman creatively dodged the query of whether or not the dean is going to be an academic by placing the responsibility for that choice on selection committee.

"It will have to be an academic appointment," said Grace-Ann Baker, SSMU VP-University Affairs, "Otherwise they can't have the high profile they're looking for."

"There are a lot of problems and this isn't going to solve them," said Baker, "they have to tell us 'these are the problems and this is how we're going to solve them' not 'we're moving in the right direction.'"

Despite a very close vote, Freedman is very satisfied at the decision to appoint a Dean of Admissions. "Any new system provokes healthy discussion and legitimate concerns," he said. "I'm convinced that with this kind of coordination, the students will be highly satisfied with the services offered."

Council to hold court

While shunting the general assembly proposal into committee at last night's meeting, Students' Council decided it will instead hold monthly "information sessions" at around campus in an effort to be more accessible to students.

by Chris Lawson

A special subcommittee to investigate amending the constitution to permit general assemblies will report to Council at its last meeting in February — too late to be included in a spring referendum.

Council finally approved the proposal after several failed amendments and extended debate in which confusion over Roberts Rules of Order reigned.

Ian Brodie, Vice President External Affairs, opposed the idea, saying "I wonder what councillors are doing if they're not doing exactly that (consulting constituents)."

Kevin Davis, Clubs rep. to Council, who moved the proposal, did not expect the opposition. "This is just another opportunity to ask questions," he said, "This is not meant to be a threat to the system of representative democracy."

John Kaplan, Arts rep. to Council, also spoke against the proposal. "It seems absurd when we don't have the problem of having people lining up to ask questions," he said.

While the Council of Students' Society of McGill (SSMU) buries the issue of real General Assemblies in a morass of committees and bureaucracies, they have made a polite gesture of openness towards students.

The committee "To recommend to Council the wording for an additional Constitution Article which defines the scope, limitations and mechanics of General Assemblies" will report back to council "At the last meeting in February." This is the start of SSMU's referendum period. Because constitutional amendments must be ratified by campus-wide referendum, and the com-

"This (proposal to have question periods) has us more actively soliciting opinion rather than having them come to us," said Gary Saxe, Social Work representative to Council.

Rick Chance, Vice President Finance, felt that between council meetings and posted office hours, council was visible enough, adding, "We don't have to duplicate our efforts by holding these meetings."

Council also passed a motion "that the SSMU hold public hearings at the discretion of council before important and possibly controversial decisions are made."

In other business, Council approved the auditors' report on SSMU's finances. Rick Chance explained SSMU's expenditures, including \$325,892 spent on general office and administrative expenses. Most went to paying salaried staff, telephone, mail and auditing costs. Chance could not explain the \$4,779 that went to "miscellaneous expenses."

"I'll have to defer that 'till next meeting when I'll have more information."

comment

mittee will not report in time for the spring referendum period, the earliest McGill students can hope to see a General Assembly is about a year from now.

In the meantime, Council has, grudgingly, deemed it appropriate to hold "information sessions."

Considerate of them — really. It is ironic that SSMU spends almost half of its money (\$325,892) on office and administration costs but cannot move any faster than a snail's pace to implement something so fundamental to the open functioning of the Society as a General Assembly. General Assemblies are long overdue. We're waiting.

PGSS phones for fewer fees

by Joe Heath

The Post Graduate Students' Society (PGSS) has initiated a telephone survey of 1400 McGill students, the results of which might threaten the political and financial structure of Students' Society.

"The purpose of the survey is to establish whether there is a big difference in the use of SSMU (Students' Society) services between undergrad and grad students," said PGSS VP of University affairs Daron Westman. "And, if there is a difference, the idea is to determine which services are being used, and which aren't."

"If we could determine that grads weren't using certain services maybe some adjustments

could be made," he said. "(If we find) substantial grad use of some services, but not others, we could negotiate with SSMU that instead of full payment of SSMU fees, transfer payments could be arranged between PGSS and SSMU for use of certain services."

"The other idea will be to divert money from SSMU to PGSS, so that PGSS could provide the services out of Thompson House," said Westman.

Lindsay Glassco, SSMU VP Internal, says she isn't too concerned about the survey. "I think that we may see some results that PGSS doesn't want to see."

"There are a lot of services that are forgotten about that every student uses, like the cafeterias, Travel Cuts, Legal Aid, etc."

Glassco said that a restructured fee system would be "close to impossible to manage," and added, "How can you stop grad students from entering the Union building? And how can you stop grad students from reading the Trib?"

The results of the survey may have an impact on relations between PGSS and SSMU. Said Westman, "The survey is being conducted at a time when discussions are occurring regarding the political and financial relations between SSMU and PGSS."

Ever since 1960, when PGSS was incorporated into SSMU without consultation, graduate autonomy has been a hotly debated issue. Westman pointed out, "There are about 30 graduate student associations (in Canada), most of them are autonomous. There is a definite trend towards autonomy."

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The conspiracy theory

by Marian MacNair

I smell a conspiracy.

The city's promoters are in league with McGill's professors to prevent students from sleeping. There's some hot shit happening in the next few weeks — and I don't mean my papers.

But first, a moment of beration. Where were ya McGill? The Hootenany in the Ballroom last Friday was the best show you'll have a chance at all year. Let's get some support for our Montréal bands. School work has never been an excuse.

On to more cheerful things. After Friday night out with Billy Bragg (Sorry its sold out, but look for an interview in *The Daily* next week), Foufounes is hosting *Sons of the Desert* on Saturday. Check 'em out for a boppin time.

Two women, three women and ten women are doing a show at Café Commune. Toronto's Shawnine Fulsey, *Hysterical Women* and *Artifact* present an eve of drama and comedy on the 28th.

On the more serious side of things, Cinéma V is showing *Rate It X* this month, a film on the small bits of sexism in our everyday lives. Find out what not to get him for Christmas.

Britain's *Easterhouse* plays at Café Campus on Sunday the 30th. Lefty guitar and politics.

Blurt has survived another year and will be back at Foufounes for

two nights, the 30th and 31st. I thought someone would have shot either John Milton or his saxophone long ago. Offensive music and hilarity should abound.

Convergence, a film seminar is showing a series of free screenings of state-of-the-art films at Guy-Favreau, December 1, 2 & 3.

Foufounes just won't quit. On December 2 California woman's band *Frightwig* appears. Messy hair, messier clothes, and a rollickin' sound.

A woman to strike fear in the hearts of the staunchest, *Lydia Lunch's* poetry and performance music is also fearful. Fearfully bad, on occasion, although her ideas are great. Anyone who would associate with Jim Foetus of *Scraping Foetus off the Wheel* and start up a band called *Teenage Jesus and the Jerks* deserves your respect. At Foufounes on the 7th.

If you ever wondered what S.N.F.U. stood for you can find out on the 17th when this Edmonton hardcore band presents a rip-pin' western show at Foufounes.

What can ya do with 100 pounds of barbecued chicken? Why have a barbecue — a *Voodoo Barbeque*, that is. This annual *Deja Voodoo* event features *Jerry Jerry & the Sons of Rhythm*, *The Gruesomes*, *Ray Condo*, *Chris Houston* and more at the Spectrum on the 19th.

And if you haven't started your school work by now — forget it.



L'usine en branle

by Pierre Tordjman

L'Usine, ce mille-feuilles culturel, est un foyer qui, pour subvenir à ses petits besoins, à ceux de ses membres et de leurs groupes, a organisé une journée *bénéfice* samedi dernier.

De 13h30 à 3h00, 150 personnes ont pu assister à une variété d'activités et représentations artistiques. La journée a commencé par un brunch, suivi par des ateliers de danse, la «petite phanphare», et un groupe de Dixieland.

A 15h00, des groupes de musique ont commencé de jouer au premier étage. Une série de toiles originales furent exposées aux quatrième. Au deuxième, on pouvait assister à une exhibition située entre la peinture et la musique: une composition d'art pictural en direct, inspiré simultanément par un groupe de jazz expérimental. Pendant toute la journée, au troisième, on pouvait aussi s'attabler dans une sorte de cafétéria improvisée et en même

temps assister à une présentation de vidéos.

Ce bénéfice fut organisé pour combler une dette; l'Usine doit 10 000 \$ à son propriétaire. Nous dit Maxine Cocotte, une des responsables des affaires financières de l'Usine, ceci n'est pas si mal considérant que l'établissement en-cout des frais de 5 000 \$ par mois, incluant loyer et frais généraux. Ce bénéfice, affirme Cocotte, est l'occasion de lancer un «cris d'alerte», exprimant le besoin d'un tel organisme à Montréal.

L'Usine est une entreprise à but non-lucratif et entièrement autofinancée, nous dit Cocotte. Elle et trois ami(e)s ont débuté l'organisme en juillet 1984 avec un seul étage. Les besoins des participant(e)s les ont incité à louer le reste de l'immeuble.

L'établissement offre ses services à 300 personnes, dont vingt groupes et ateliers de peinture et de musique. C'est «un bouillon de culture», nous dit Cocotte, un endroit où des jeunes groupes peuvent commencer une carrière dans

une atmosphère féconde. «On ne juge pas, précise Cocotte, nous sommes ouvert à tous et à toutes — de 7 à 77 ans. Un seul critère: le respect des autres.»

Étant donné le succès grandissant de cette entreprise, l'Usine s'est fixé deux buts: acquérir une certaine stabilité, et être reconnue par le gouvernement. En effet, nous dit Cocotte, l'Usine n'est pas reconnue, parce qu'elle «ne s'intéresse pas seulement aux professionnel(le)s».

Mais là est justement l'intérêt d'un tel organisme, affirme Cocotte. Lors d'une discussion avec Vox Populi, Next, Oxy Jeune, Jeune cinéma Québécois, des organismes de jeunes québécois, il a été établi que Montréal avait besoin d'un tel «lieu d'incubateur».

L'été prochain, en collaboration avec la ville de Montréal, l'Usine organisera un Festival au Théâtre de la verdure au Parc Lafontaine. Le Festival accueillera une tournée de quatre groupes représentant la Suisse, la Belgique, la France et le Québec.

L'année prochaine, un club social sera organisé où les membres, moyennant une inscription de 10 \$, pourront assister aux représentations ayant lieu à l'Usine.

Maxine Cocotte encourage toutes les personnes intéressées à joindre, ou tout simplement d'aller se rendre à l'Usine et de se rendre compte par eux/elles mêmes des activités qui y ont lieu. L'Usine se trouve au 77 Ouest Mont Royal, tel: 842 9171

Sons of the Desert

by Jennifer Schacker and Michael Gordon

Laurel and Hardy have a musical fan club called *Sons of the Desert* — one of this year's most successful alternative bands. This five member band of ex-West Islanders has acquired a small but faithful following. Their club shows, especially in the past summer, have demonstrated their ability to transcend the typical categories of local music and unite an enthusiastic audience of various styles and tendencies.

Formed in October 1985, the band has been categorized as 'ska-pop', but resists such classification. Their guitar-bass-drums-organ orientation is reminiscent of such '60s pop bands as The Young Rascals, yet they like to think of themselves as having "an eighties edge." Having been together a short year their sound is still in the process of maturing. Their lyrics reflect an honesty and youthfulness. The result of this is a repertoire which consists of tightly-written pop tunes about love relationships, a form which has always been, and is bound to be, popular.

Following a rehearsal at Psyche Industries' decrepit headquarters, *The Daily* talked with four of the five Sons — bassist 'Mo', Maureen Bradley, vocalist Naomi Emmerson, drummer Jimmy Spencer and organist/guitarist Neil Stewart. Missing was lead guitarist Al Goulem.

Daily: Did you know each other

before forming the group?

Neil: We sort of originated at John Abbott. If only it was an art college we could be more trendy. Naomi: And then everybody dropped out and left and I'm the only one left.

Neil: When we started out we were mainly a West Island band. Now only one member's from the West Island, but everyone still calls us a West Island band. We don't like that.

Jimmy: And we are not a Ska band!

Daily: Where did you get your name from? The movie?

Naomi: Dave Gutman, our old guitarist came up with the name. But we all wanted something with 'desert' because we all wear desert boots.

Jimmy: I have a Trivial Pursuit card. This is where I tell people we got our name. It says 'whose international fan club, Sons of the Desert, gave a 'Fine Mess' award for this year's biggest fiasco...and its Laurel and Hardy.

Neil: We're actually a Bertoldt Brecht-inspired band, (laughter.) Well we do one Bertoldt Brecht song — 'Mack the Knife' by Kurt Weill.

Daily: So here comes the influences question — what do you consider good music these days?

Maureen: Everything But the Girl, Miles Davis...

Neil: But John Griffin gave him a 'thumbs down'.

Maureen: Its really hard.

Jimmy: I'm burning all my Miles Davis albums...

Maureen: I hate questions like that. I don't listen to much new music because I don't have any money.

Maureen: Locally, I really don't have much good to say about anyone I can think of. I think there's a lack of fresh and exciting things going on.

Daily: Maureen, you're new to the band, what did you do before?

Maureen: I used to be in Double Agent...then I was in Ethnic Drivers and I still kind of play with Kali and Dub Inc.

Daily: Are you doing any studio work?

Maureen: We want to but we need money.

Neil: In our moments of honesty with ourselves we admit that we should work a little longer. We're pretty immature musically as a band. At least I think so.

Daily: I heard you were in the studio working on a demo?

Neil: Yeah we did a four track demo. We do want to do a recording. We're just waiting for someone to give us vast amounts of money.

Daily: Well, considering what a short time you've been together, you've done quite a bit.

Naomi: That's true, I think we're all just really impatient.

Maureen: We've toured around here and Southern Ontario. We're going to Halifax.

Naomi: Don't you find this age group is really impatient? I want things to happen now, and they're not. Life just isn't happening.

Maureen: It's so depressing to

walk into Psyche Records and see all those records on the wall...and we're not there.

Daily: Do you like live performance a lot?

Neil: With a good crowd.

Maureen: There seems to be this new trend in Montréal concerts that the audience stands in front of you and just looks. It's really depressing. It's like playing to a brick wall...instead of letting music take them, they analyse it, as in 'good sound, good guitar structure'....

Daily: How would you describe your music?

Naomi: I have a theory that there's a new kind of music other than Janet Jackson-type-of-shit, this 80's sound that has nothing to it. It's kind of embarrassing to say that I belong to that era of music. If I could say I came from the 60's and all that cool music, then that would be OK. I think some bands are making a revival of 60's music with an 80's edge, so I think we're that sort of thing — 80's-60's pop. 'Pop' meaning popular to a lot of different people, not as in commercial. A lot of people are trying to stay away from pop, but pop is OK, it isn't bubble-gum, it just means that it's accessible to a lot of different types of people. We have skins at our shows, rockers...

Neil: Lyrically we write about what we have the strongest emotions about, which I guess is relationships and things.



Daily: So you don't get into 'Let's be political.'

Neil: No, we can't. It's not like it never enters your mind, but none of us are really passionate about it.

Maureen: Obviously there are concerns, but I don't like people who try to sound like they really know exactly what's going on in the world, and come off sounding like arrogant idiots.

Naomi: They're not writing that stuff just to "come off" as looking that way. Maybe they really are concerned about that. Just like we're not sex analysts but we sing "Baby you love me..."

The Sons of the Desert are fun to talk to and fun to see. You can catch them at Foufounes this Saturday, the 29th.

Hide and seek with

by Elizabeth O'Grady

Looking at Monique Dussault's work is like being the finder in a game of hide-and-seek at that point in the game when the hiders jump out at you and say "boo!" Faces emerge from her works when and where you least expect it.

I glanced across the room at a work I had previously examined up close (*L'île des Ames*, 1983) and a face popped out at me. I took a second look at another work which I had found rather uncommunicative and another face appeared out of nowhere.

The faces are obscured because Dussault's art is very detailed yet not representative. She uses fine lines, more jagged than flowing, areas of colour without strictly defined borders, and ambiguous shapes. Line is enhanced by colour. The recognizable figures or objects she does create are block-like, not naturalistic but meant to represent the experience of feelings common to everyone.

In many works, such as *'Notre Destin'* (1981), she creates a maelstrom of various line patterns and images, buildings, rubble, and disembodied faces, all whirling together in a 20th Century destruction.

This exhibition shows works by Dussault mainly from 1981, 1983, and 1985, the best pieces being from 1981. They are very personal, detailed, and intimate. Most reflected one single concept, and featured an interesting mass of busy lines, accented by a few colours.

The works from 1983 were more difficult to relate to as they were less representative. Most of the paintings illustrated a line or

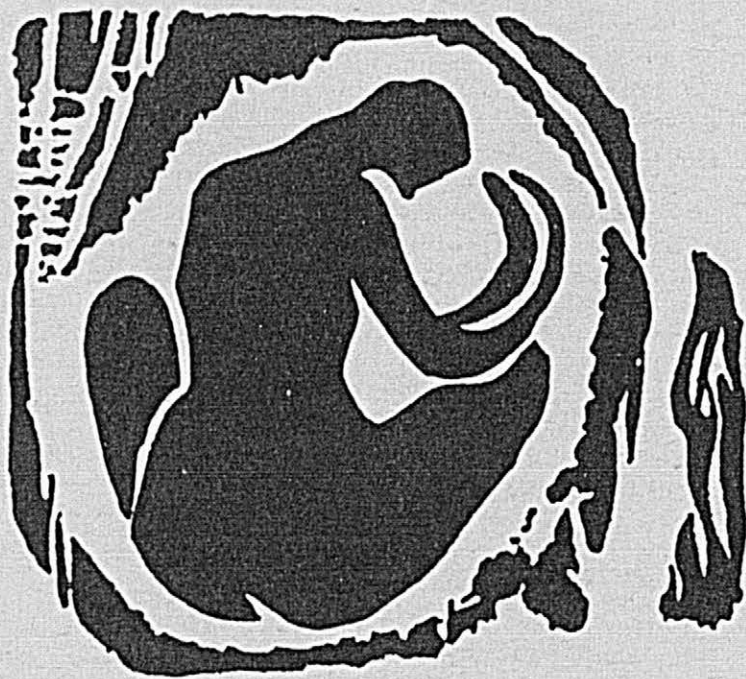
Mother Nature

two of poetic writing which was printed above as a part of the work. Most of the quotes came from French authors, and dealt with nature, silence and related themes.

The 1985 works were frustrating to view, each illustrating a poem or phrase having to do with the same themes as the 1983 works. However, the visual art was small, maybe three by four inches. The works were obviously high quality and could have been very evocative except at that ridiculous size, little of the beauty emerged. In comparison with the earlier works, these were slightly more colouristic.

Monique Dussault was born in Montreal in 1943. She studied in New York, and travelled to Kenya and India. The influences of these cultures can be seen in several of her works. She lived for three years in the country to acquaint herself with nature, which is the focus of her art. In 1980, Dussault founded a publishing company, *les Editions du Pôle*, which merged images and poetic texts in its editions.

Monique Dussault, *Graveure, Peintre Editrice*, is at Galerie 2043, located at 2043 St. Denis.



Disabled women face double obstacle

by Karyn Harvey

The double obstacles that disabled women must overcome are united in a thematic anthology which the Disabled Women's Network (DAWN) will publish in 1987.

This is the first Canadian anthology of its kind and it is still seeking contributors. It will consist of stories, poems, pictures and other forms of artistic expression by or about disabled women.

DAWN is an organization which works to "facilitate the sharing of resources and experiences between disabled women," said Maria Basile, a spokeswoman for DAWN. Some members of DAWN also belong to Access McGill, a disabled support group on campus.

Disabled issues are usually on the back burner of any agenda because of segregation and limited wheelchair accessibility. However, due to increased services, the disabled are becoming more visible in our society and, as

with any minority group, their needs must be recognized and addressed.

Mebbie Aikens, the coordinator for disabled students at McGill said, "sensitization is needed because even staff members don't recognize the needs of disabled students."

In response to this problem, a booklet entitled 'Challenge 86' was published to offer professors suggestions on how to accommodate disabled students.

Disabled women in particular have a hard time being accepted as individuals, says Helena Katz. She is visually impaired and believes that some employers react negatively to disabled women. "It's a double whammy — I'm not only a woman, but I'm disabled too," she explained.

Basile hopes the anthology will help combat these attitudes and will, she says, "promote self-confidence and self-esteem among women with disabilities through sharing experiences and positive

models of successful disabled women."

Basile stressed that the criterion for the book encompasses feminist, lesbian, and ethnic viewpoints as well as issues of "invisible handicaps," such as diabetes and epilepsy.

Increased awareness of disabled rights is the first step towards improved accessibility. In January, McGill passed a policy to provide more services to disabled students and the University recently received a \$90,000 governmental grant to make buildings accessible to wheelchairs.

In order to further their efforts, DAWN will receive 10 per cent of the profits from the book sales. Creative work in both French and English will be accepted and contributors are asked to meet a June 1st, 1987 deadline.

All enquiries should be directed to Action des Handicapées, 7785 Louis Herbert, Montréal, H2E 2Y1 or call Patricia Falta at 725-4123.

Film fest with a difference

by Jean Beale

The silence in women is such that anything that falls into it has an enormous reverberation, whereas in man this silence no longer exists.

Marguerite Duras was speaking of the film she worked on, *Death of a Father — A Conspiracy of Silence*, brought by the CIRCLES group of England to the Cinémama film festival in Montréal.

Now in its third year, Cinémama provides a public forum for women working in film and video. The festival's director, Carolyn Rafman-Lisser, will be teaching film at McGill next term. According to Rafman-Lisser, Cinémama not only emphasizes the women's perspective, but also enables women film-makers to get exposure in a traditionally male-dominated industry.

Workshops and panel discussions promote interaction between the film-makers and the public.

Featuring 37 films and videos from 10 countries, the festival is funded by the National Film Board and the Canadian government, and operates in cooperation with the Université du Québec à Montréal.

Last weekend focused on films by CIRCLES, a feminist distribution network in London, England. Present at the screenings were co-founders Lis Rhodes and Jeanette Iljon, just two of the seventeen film-makers attending the festival and its workshops.

German film-maker Jutta Brücker attended the festival's Canadian premiere of her film *One Look and Love Breaks Out*. Shot in Buenos Aires, it captures the passion of the tango. Italy's Gabriella Rosaleva showed her piece, *La Sonate à Kreutzer*, an adaptation of the controversial story of Count Tolstoy's obsession for his wife.

All four women took part in the multi-lingual, round table discussion on Sunday which focused on the weekend's theme of 'Love and Language'. The panels are held each Sunday of the festival at 15h00. They are bilingual, as with most festival events, free to the public and permit the audience to discuss the work with the film-makers.

Co-ordinator Christine York said of the festival's format, "It's also important that we bring the film-makers here to talk about their points of view...its not enough just to show it."

This coming weekend

(November 28-30) will focus on the theme of 'Investigating Documentary'. A number of short, medium-length and dramatized pieces will be shown.

Las Madres (Friday 19h00) is a documentary shot in Argentina about mothers and grandmothers of abducted children trying to learn their whereabouts through public demonstrations.

Bodil Trier, a graduate of the Danish Film School, will discuss documentary film-making in Denmark after the screening of her film *Asian Heart* (Friday 21h00). She travelled to the Philippines to investigate the mail-order bride institution and why Philippine women acquiesce to it.

In conjunction with the Université du Québec à Montréal, the festival also features workshops which promote close interaction between the public and the film-makers. The first workshop will be held on Saturday November 29 from 13h00 to 17h00 at the Université and will include Jutta Brückner, Gabriella Rosaleva, Lis Rhodes, Jeanette Iljon, and members from La Maison des Quatre, a Québec based film and video group.

The final weekend (December 5-7) will place special emphasis on films from Québec and Canada. The theme of 'screenwriters and storytellers' will honour women writing for the screen or printed page. It will include the world premiere of *Firewords* (December 6, 21h00) by Dorothy Todd Hénaut of the National Film Board.

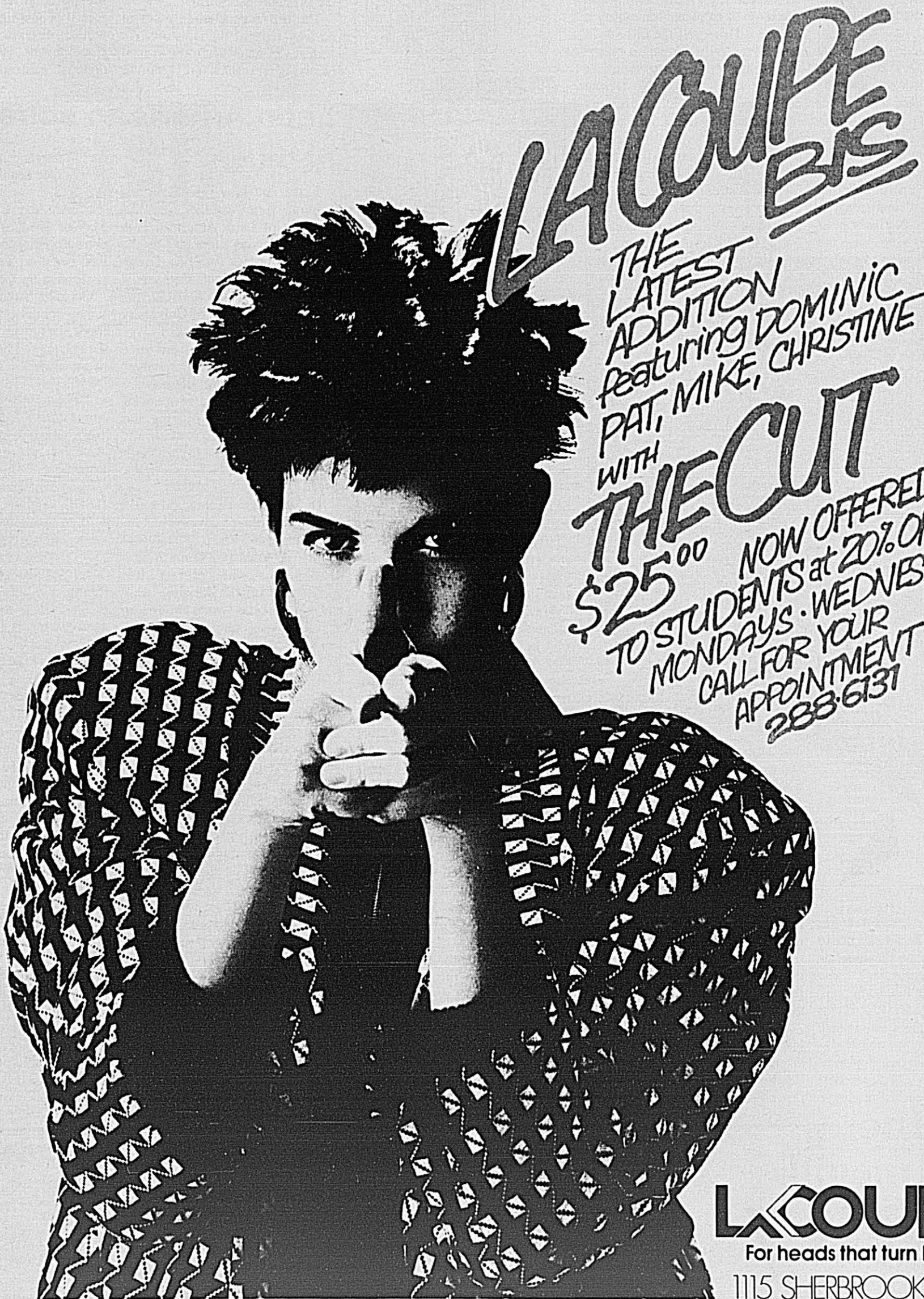
The film portrays three Québec women writers, Louky Bersianik, Jovette Marchessault and Nicole Brossard, all of whom will be at the panel discussion (December 7, 15h00) which focuses on 'women as author'.

The festival opened last weekend and will continue each weekend until December 7. All screenings and panel discussions are at the NFB Cinema in Complexe Guy-Favreau, 200 Dorchester Blvd. West.

To consolidate resources and funding, Cinémama will hold a joint festival next year with the *International Festival of Films and Videos by Women*, a predominantly francophone film festival in Montréal. The festival is slated for June 4 through 14, 1987.



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The silent screw: pro-choice propaganda

by Moira MacDonald

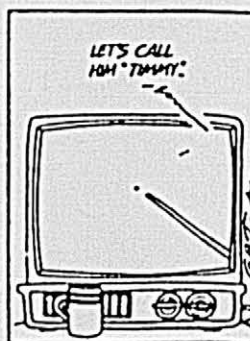
The issue of abortion has faded significantly from the pages of the media in recent years. Like most 'in vogue' issues, its popularity hit a fairly short-lived high and then dropped. It is precisely at this point that propaganda is free to seep into every vestige of such an issue, distorting the facts and remaining unchecked by the majority of media authorities. *The Silent Scream* is an example of this propaganda.

The Silent Scream is a pro-life film, approximately 20 minutes long, which depicts the abortion process from a pro-life standpoint. In the film the viewer is shown the various instruments used to perform an abortion and then presented with an ultrasound videotape of the operation from within the womb. Commentary is provided by Dr. Nathanson, a former abortionist who 'saw the

light' and is now dedicated to saving pregnant, innocent and ignorant women from exercising control over their bodies.

Even if one accepts the pro-life argument, *The Silent Scream* does not lend credence to that platform. The film contains several serious flaws: Dr. Nathanson presents the ultrasound video depicting a foetus (if you can make it out) freely floating in its 'sanctuary', commenting on the sense of calm and tranquility it conveys. However, the film speed has been slowed down to create this feeling — the foetus is in fact moving much faster. Next, one sees the foetus increasing its movements to the point of panic. Nathanson attributes this to the foetus' sense of impending doom as it senses the abortion instrument and attempts to escape. He does not state that now the film has been sped-up to make the foetus appear to move faster.

Throughout the videotape, Nathanson holds a foetal model in his hands, just in case the viewer can't decipher the fuzzy blur on the screen. Wait a minute. That



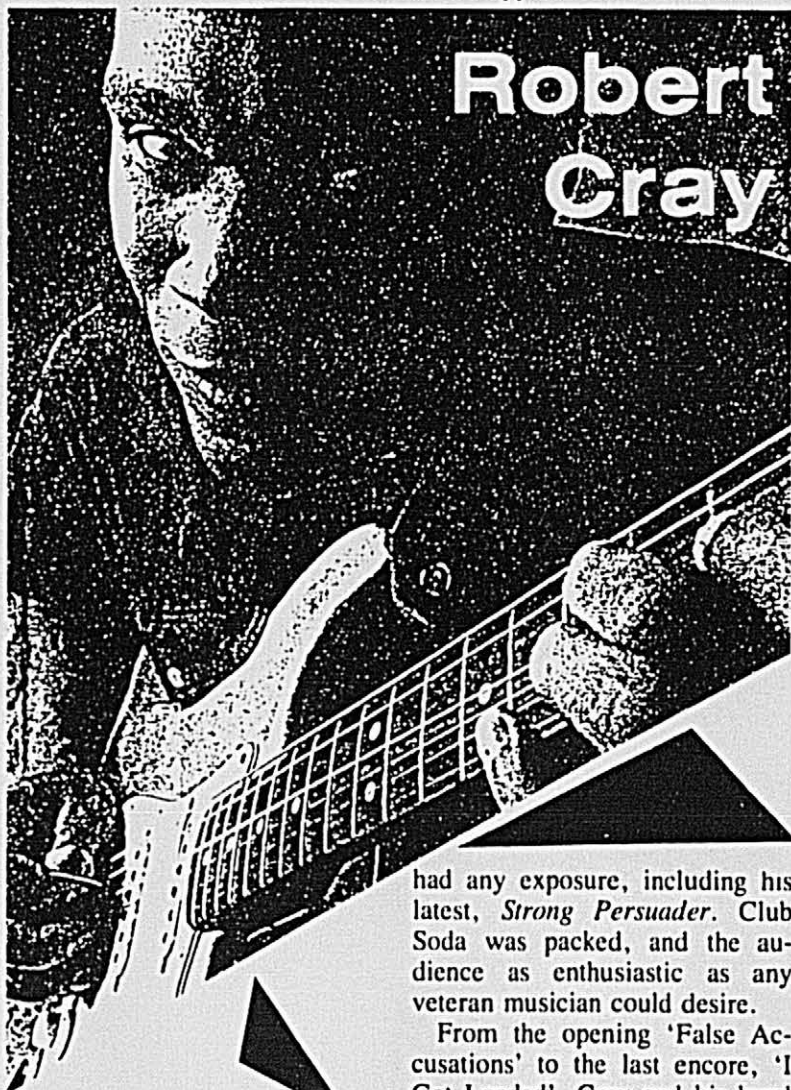
generation of blues players knew: what you don't play is just as important as what you do. As a result, his music has an intensity of feeling that's missing in most modern blues, where virtuosity and self-indulgence all too often take precedence.

Stevie Ray Vaughan has been quoted as saying, "It's not fair that he (Cray) can play like that and sing like he does, too." Stevie Ray has reason for jealousy.

Cray's voice is superb, but it's his guitar playing that seems more noteworthy. Cool and reserved, but wild; echoes of Memphis R&B, Buddy Guy, T-Bone Walker, B.B. King and yes, even Jimi Hendrix, are reflected in a style that's very much Robert Cray's own. He seems quite capable of extended pyrotechnics — but he keeps it in reserve, preferring to let the subtlety of a well-placed phrase say everything.

If you care for the blues at all, keep an eye on this band. And don't pass up the opportunity to see them without a damn good excuse.

P.S. Another show not to be missed is Albert Collins, in town Saturday night at the Rising Sun. Sure to be expensive, but...



by Jimmie Roberts

Billed as 'the brightest new star in the Blues', Robert Cray put to rest any notion that the blues is dying with an incendiary show Monday night at Club Soda.

"Who's Robert Cray?" seems to be most people's immediate response. Virtually no-one I talked to at McGill had heard of him. Of his five albums with the Robert Cray Band only the last few have

had any exposure, including his latest, *Strong Persuader*. Club Soda was packed, and the audience as enthusiastic as any veteran musician could desire.

From the opening 'False Accusations' to the last encore, 'I Got Loaded', Cray and his band gave what might be termed a 'State of the Blues' address. The blues may be ignored by the commercialized (not to say racist) music 'industry', but it's far from dead. The Robert Cray Band represents a new generation of the blues.

The music is blues, but it's not just 12-bar changes. There's a large portion of 60's soul and R&B mixed in, and the product is jazzy but laid-back. Cray understands what the older

model is about a foot long, many times larger than the ultrasound foetus and it is likely that in such a late stage of physical development abortion would be impossible.

At times the propaganda borders on the ridiculous. The viewer is told that abortion clinics in the United States have been known to be in the hands of the Mafia. Dead foetuses are shown in buckets, foetuses so large they are probably still-births.

The film's concluding notes in no way redeem the situation. As Nathanson states that most women receiving abortions are ignorant

of the process, the viewer is shown shots of tearful young women looking extremely helpless, vulnerable and (curiously) white and middle-class. This is clearly an insult to women's intelligence, ignoring the fact that all women, regardless of class status or race may be subject to an unwanted pregnancy.

Abortion, even with all the facts and moral arguments is a profoundly controversial. It would be nice if people like Dr. Nathanson would refrain from further clouding the issue with sensationalist mistruths.

Latin American soiree

by J. Peter Nixon

Last Thursday, politics and culture came together in "An Evening of Latin American Folk Music." It was presented by the McGill Central America Group and Tuesday Night Café as a benefit concert for AGEUS, the General Association of University Students of El Salvador.

Despite a last minute snowstorm (you must remember; it was the one none of us were prepared for) a crowd of about 80 showed up, tightly packing the small TNC theatre. To add to the atmosphere of the *fiesta* Latin American food was on sale in the foyer.

The music of the three different groups that played covered a wide range of styles. The first band was a trio, consisting of André Bordeleau, who played the *guitarra*, Marcos Barrado, who played the *kena* (wood flute) and the *Zampoña* (pan pipes), and vocalist Marcella Benitez. The group seemed very relaxed and tried to get the audience into the music, a task they succeeded in admirably.

The second group, who unfortunately dashed out before I could get their names, presented a more high-tech angle on the Latin American tradition, incorporating electric keyboards and bass guitar with flutes, guitarras and maracas. They used multiple vocalists to create the harmonizing characteristic of Latin American music. The band seemed to really enjoy themselves, joking between each song.

Between the second and third bands, Mauricio Gonzales, a representative from AGEUS living in Montréal, spoke about the University of El Salvador.

"On June 26, 1980, the University of El Salvador was invaded by government troops. Over the next four years the military occupied the school and destroyed

the libraries, laboratories, and even a free health clinic set up by AGEUS.

"Since the UES reopened in May of 1984, it has been facing enormous financial problems and has been a target of political repression by the government."

Gonzales stressed that international solidarity was needed to force the government to rebuild the school and halt the repression of the students.

"The money from this event is going to the AGEUS scholarship fund, which pays for students who wish to go to university but cannot afford it. The money raised tonight will send one student to the University of El Salvador. I wish to thank the McGill solidarity groups for making this possible."

The McGill Central America Group is currently trying to get the SSMU to recognize AGEUS as a 'sister' student association and get them to send a letter of support to AGEUS.

After a short intermission the last band took the stage. The quartet features Rudel Anderson Valle, Octavio Rebolledo, David Ogalde, and Catherine Lussier. All the instruments played were traditional and included the flute, the *guitarra*, the *charango* (a 12 string instrument made from armadillo hide), the *bombo* (bass drum), the *cuatro*, and the *Venezolano* (both four string guitars of differing lengths), and a Paraguayan harp.

It was Octavio Rebolledo on the harp who really had the audience on their feet. His fingers picked out intricate solos that invariably received a round of applause when finished.

Some of these groups may return in the spring for another concert, according to the Central America Group. If they make it, be sure to put it on your calendar. *Hasta la Vista!*

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Arts West 25

Planning for the Labour
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The Swedish Active
Labour Market Policy:
An Analysis and
Evaluation of Recent
Experiences

Berit Rollén, Director-General of the
Swedish National Employment Training
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Jonzon, Head of Labour Market Policy
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will be speaking on these topics, and
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Access McGill (support group for disabled students) final meeting at 15h00 in Union B-06. Please try to attend and express your ideas and concerns.

Central America Group meeting at 16h30 in Union 410 to plan for next semester.

The Lesbian Caucus discussion on the Lesbian Community at 17h00 in the Women's Union, Union 423. All Lesbians welcome. Info: 392-8920.

Anthropology Department presents John Leavitt, speaking on "Three Birds and the Emotions in Himalayan Ethnopsychology" in Leacock 738, 16h30-18h00.

McGill Outing and Alpine Clubs slide presentation by Fred Becky on mountaineering in China, at 19h30 in S1/4 Stewart Bio bldg. Tickets \$3.00 at the door.

Arts and Science Undergraduate Society meeting at 18h30 in Arts Council rm (Arts), Arts bldg rm 110 (Science). Info: 392-9950.

The Polish Institute of Arts and Sciences in Canada speaker Dr Tadeusz Bugaj, in Polish, on Polish children in the USSR and Extra-Europe in WWII, at Newman Centre, 3484 Peel, at 20h00. Info: 392-5958.

Graduate Students' Christian Fellowship: "Capitalism and Socialism: Is there a third alternative?" at Thompson House, 3650 McTavish, 12h00-13h00. Info: 489-7683.

Newman Centre Chaplaincy Catholic worship (liturgy) at 17h15, 4804 Peel. Info: 392-5890.

Theatre Ballet of Canada tickets at Sadies for Dec 1st, Moyse Hall, Arts bldg, 853 Sherbrooke at 20h00. Tickets: \$5.00 students, \$6.00 general.

Friday

Political Science Speaker Mark Sproule-Jones on "Representative Democracy and the Pay of Municipal Council in Canada" in Arts 255, 13h00-14h30. Info: 392-5247.

McGill Alpine Ski Team ski camp deadline, and \$50.00 deposit by Dec 3. Pugwash lecture on "Appropriate Technology: Bridging the Developed and Developing Worlds," Dr Steve Slaby at 19h00 in Leacock 26. Info: 277-4000.

Engineering Undergrads last real Pub Nite in Union Ballroom at 20h30.

Saturday

Newman Centre Chaplaincy worship and \$2.00 supper, \$1.00 film at 17h00.

Sunday

Newman Centre worship at 11h00. Info: 392-5890.

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To the Daily:

Once again, the Daily will be faced with an onslaught of arguments and counter-arguments by Palestinian and Israeli supporters discussing the 'apparent' morality of their causes. Being Irish, we've had the experience of 300 years of violence: war, famine, terrorism, etc. Political violence has not solved our problems. It has only polarized the situation allowing monsters like Ian Paisley and the IRA to claim that they represent the interests of the Catholics and Protestants. All I have to offer to the IDF and the PLO is before they decide to blow up another Lord Mountbatten, that they reflect on what they are doing and negotiate. Erin go Brae.

Michael Polon
Canadian Studies U3

Remembrance Day

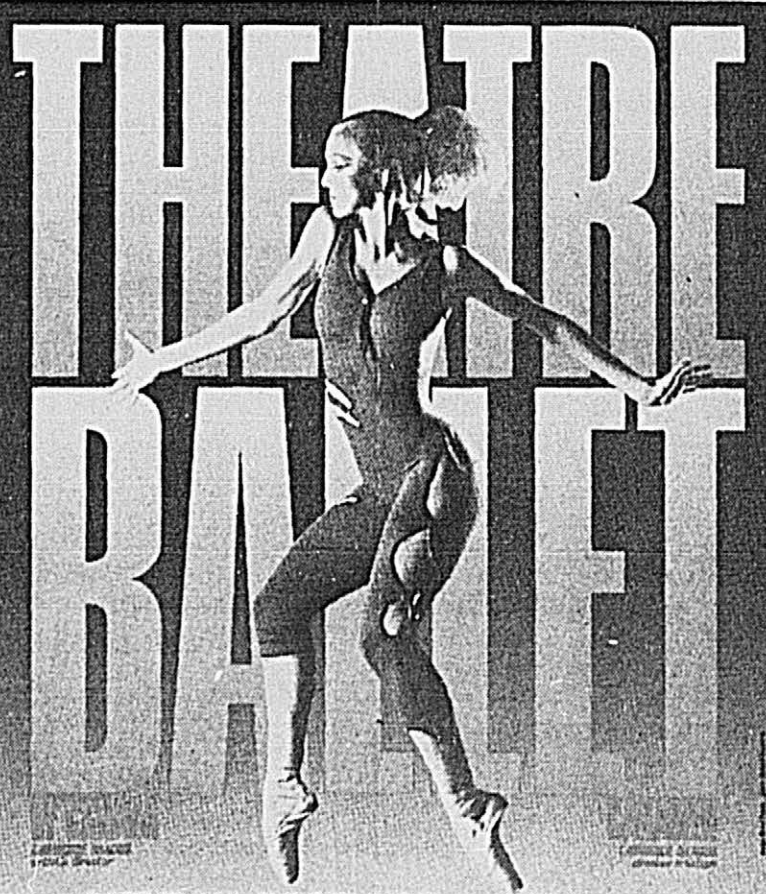
To the Daily:

As Monteith says, "Official Remembrance Day ceremonies commemorate those who died in pursuit of the official goals of the war." That's fortunate because, as he points out, the actual goals of our government may have been less edifying. Nevertheless, results can be more important than causes. The American Civil War was caused by economic and political rivalry, but everyone knew that slavery would end with a Northern victory. How many slaves would have preferred to wait for a purer moral crusade? Similarly: whatever motivated Canadian politicians to declare war in 1939, everyone knew that Nazi tyranny would end with an Allied victory. And most of the men who fought did so believing in the official (not the actual) goal. Clearly, Hitler had to be defeated. Otherwise, Monteith would indeed be wearing a pink triangle today — and not by choice.

Officially, poppies represent the blood of martyrs who voluntarily sacrificed themselves; except for Canadians in World War II, however, most of the men killed in these wars were actually sacrificial victims (conscripts). Anyway, the poppy is one of the only non-military symbols used on Remembrance Day. Buying them helps men who, because of cultural and political forces far beyond their control, were part of colossal tragedies. Since I benefit from what they did — and since I can't imagine having had the courage to do so myself — I can hardly refuse to contribute. In short, I distinguish between the cynical politicians who plan wars and the soldiers who have to fight them.

Although I think the poppy can be salvaged as a universal symbol of war's horror, I agree that other symbols (pink triangles, yellow stars) can also be very evocative of particular horrors, and that the military imagery of Remembrance Day is — to say the least — anachronistic.

Paul Nathanson
PhD 5



MONDAY, DECEMBER 1st, 1986 8 pm

MOYSE HALL, ARTS BLDG. MCGILL UNIVERSITY
853 SHERBROOKE STREET WEST

TICKETS: \$5.00 STUDENTS
\$6.00 GENERAL

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NETWORK

classified

Ads may be placed through the Daily, Room B-03, Student Union Building, 9 a.m. to 3 p.m. Deadline is 2:00 p.m., two weekdays prior to publication.
 McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. *Exact change only, please.*
 The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print a classified ad.

341 — APTS., ROOMS, HOUSING

Roommate needed to share 8½ close to métro. \$150 for a double room - alternative wimmin preferred - call 522-3030 or 392-8955 - ask for Pierre or Nairne.

Roommate needed for large, bright, furnished 5½ on Durocher. \$235/month. 849-2515.

Need room-mate to share spacious, comfortable 5½, NDG close to Vendôme. Starting Jan. 1st, only \$170/everything included. Conveniences close-by. Call 485-1126.

Clean 3½ 4½, reasonable rates. Good public transit to McGill. Nice residential area. Telephone 849-5834 or 483-6977.

Roommate wanted (female) for Dec. 1 for a large 4½. Close to métro and shopping. \$230/month. Call Lynn 935-6178.

Bright 4½, semi-furnished, \$400/month, heated ½ month free, on Sherbrooke W., 5 minute walk from Loyola, available December 1. Call Louise at 486-1090 or Isabelle at 485-2099.

Room for rent: in 3 bedroom apt. with 2 other girls - Sussex St. - Atwater métro. \$250/month. Starting anytime. Call Cassandra 933-6315 (early or late).

3½, sublet or new lease, clean, bright, near Parc Lafontaine, \$300, call Cheryl 392-8348, 522-0941.

Wanted: female to share room with easy-

going student. Big apartment 5 mins from McGill. \$160 per month. Available Jan 1, or ASAP. Call 286-8279.

Sublet 1½ for late December. Modern high-rise on corner Ste-Famille and Prince Arthur (7 min. from campus). Has balcony and laundry facilities. Call 281-1976.

343 — MOVERS

All local moves done quickly and carefully by student with large closed truck. Fully equipped, reasonable rates. Available Fridays, weekends only. Call Stéphane - 288-8005.

350 — JOBS

Earn easy money in time for the Holidays. Consumer Club One Million "The Cost Price Club" is looking for outgoing individuals to sell memberships in the club. Work as a sales agent or set up your own sales agency. Interested in attractive commissions, flexible hours? Please contact: Jody Ruttenberg/Distributor 878-2801.

Camp Maromac, a children's resident summer camp, requires staff for the following positions from June 27 to August 11, 1987. Counsellors. Instructors for: swimming, sailing, sailboarding, canoeing, waterskiing, tennis, land sports, gymnastics, computers, music, arts & crafts, registered nurses, nurses' aides, secretaries, waitresses, assistant cooks, potwashers. Excellent salary and working conditions. Call between 9 am & 5 pm, Monday to Friday, 933-4836.

352 — HELP WANTED

Person to care for man with Parkinson's Disease for a few evening hours. Call 733-4847, between 10 am & 5 pm.

Pro-portions Restaurant on Queen Mary Rd needs part/full-time host-hostess also counter person. Experience necessary. Call Mrs. Litvak 481-1750, 342-5429.

Opportunity: A revolutionary new marketing plan. No investment. No selling. No risk. The simplest method to financial success. Earn unlimited income. This could very well be the opportunity of your lifetime. For com-

plete information package send \$3.00 to: S.V. Geostone Company (B) P.O. Box 381, Station C.S.L., Montréal, Qué., Canada, H4V 2Y5.

Resort Hotels, Cruiselines, Airlines, Amusement Parks, now accepting applications. For more information and an application; write: National Collegiate Recreation Service, P.O. Box 8074, Hilton Head, S.C. 29938.

Earn easy money in time for the Holidays. Consumer Club One Million "The Cost Price Club" is looking for outgoing individuals to sell memberships in the club. Work as a sales agent or set up your own sales agency. Interested in attractive commissions, flexible hours? Please contact: Jody Ruttenberg/Distributor 878-2801.

Father of two boys, age 5 and 2½, needs help week-ends. Qualifications: must be willing to go Laurentians most week-ends, must like children and prepared to help little around kitchen. Good pay. Time-off available. Skiing, downhill cross-country. Call Hélène 397-3059 business hours.

354 — TYPING SERVICES

Word processing IBM PC. Open 7 days. Term papers, resumés, thesis, translations. \$1.50/double spaced. 2 mins. from McGill campus. NSE 289-9096 anytime.

Professional word processing on AES with letter quality printing. \$1.75/double-spaced page, \$15/hr. resumés and miscellaneous typing. Call Eileen at 485-1056.

Typing services & proofreading French & English. Xerox 620, memorywriter. Rates: double-spaced \$1.50. Celine Frenette, 288-0016 (within a stone's throw from McGill).

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Theses, Term Papers, Resumés. 18 years experience. Rapid Service. 7 days a week. \$1.50/double-spaced. IBM (2 min. from McGill Campus) Mrs. Paulette Vigneault 288-9638 or 288-0016.

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Services dactylographiques! Travail rapide et impeccable - français ou anglais. Ceuillette et livraison. Taux 1.50\$/page double interligne. Ruban correcteur - dactylo Adler - tél. 845-8863.

Typing service: fast & precise. 4 blocks from McGill campus. \$1.50/page - double spaced. IBM. 7 days/week. Call Hilary after 6 pm. 287-9869.

Typing services, IBM Selectric, \$1.50 per page. Pick-up/delivery via McGill. If no answer leave message on answering machine. Sue: 697-0714.

Typing services with Word Processor IBM-XT, reports, resumés, theses, manuscripts, letters. Professionally done. Reasonable. 733-0945, Betty, after 4:00 pm weekdays or leave message. Weekends - anytime.

Word processing, typing, revisions, proofreading, editing. 739-7081.

356 — SERVICES OFFERED

Tutor available: experienced. Chem., Physics, Bio., Math, etc... Reasonable, negotiable rates. Steven: 286-1049. Don't wait 'till it's too late!

Experienced dentist requires patients for Canadian accreditation exam (Dec., 18, 19, 20). Treatment free of charge. Call 683-2759 as soon as possible.

Quit smoking enjoyably, without gaining weight. Consultations in your own home/office. Rick Blatter, health & fitness consultant. Office hours: Saturday mornings 05h30 to 13h30, 625-1352.

Guaranteed higher grades, guarantee you'll pass every course through unlimited hypnosis and flotation or money refunded. Call Mrs. Miriam Prawl, 935-7755, 1538 Sherbrooke West, room 710. Open 7 days a week, 9 am - 9 pm.

Get the edge on other job applicants with a top-notch résumé! Résumé service: professional presentation, translation into french, cover letters. Marie-France, 486-0778.

Wordprocessing: reports, papers, or anything you don't have the time to type. \$1.20/page double-spaced, pick up/delivery on campus. Mme. Wasitova - 286-0075, anytime. Rush rates available.

The Yellow Door is offering a workshop Saturday, December 6: "Yoga" and "Getting There" pre-registration - maximum: 15

persons; nominal fee; inquiries 392-6742.

Anglican Chaplaincy - Student Eucharist every Monday 12 noon followed by Chaplain's gourmet lunch, at Newman Centre, 3484 Peel. For information about this and Bible studies and spiritual direction call Fr. Dennis Drainville 392-5890 or 879-1996.

361 — ARTICLES FOR SALE

Electric stove: good condition, \$110 (o.b.o.) Call 526-8752 evenings (Brendan) or 392-8959 between 12 and 7 p.m., Tues.-Fri. (Colin)

For sale: Hi-Fi stereo, ampli: Cambridge P35 loudspeakers: Pierre-Etienne-Léon Jr: Yamaha T-460. Just one month old. Worth \$2000, for only \$1400. Tel: 739-6509. Martin, in the evening.

Want to save 10%? See coupons in Daily issues of Oct. 23 and Nov. 19. Universal Ship Supply 445 McGill St. 842-6833.

For sale: a complete set of the Encyclopaedia Britannica with Macropaedia (in depth knowledge) 7 months old. \$1,000. Telephone 931-7506.

White goose down coat - the warmest lightest high fashion coats best prices. EXXA 550 President Kennedy. 843-6248.

7 Christmas Gift Ideas - Wenger Swiss army knives, mini-mag lites, Tasco binoculars, electric socks, British oiled wool sweaters. Universal Ship Supply 842-6833.

Airplane ticket for sale: One male airplane ticket to Vancouver on Dec. 22, 86 with Wardair. \$250 one way. Call Shirley at 286-0032 between 7 - 12 pm or Gang at 392-8436. Price negotiable.

370 — RIDES

Ride needed to NYC area at end of term. Willing to share expenses, driving: 286-0629 eves.

374 — PERSONAL

Desperately seeking Tony! We met briefly on Crescent Street, Victoria Day weekend. 'Took many pictures.' Would love to see you again! Please call Rhonda, Toronto. (416) 283-9979.

Frustrated, lonely, fears: Emotions Anonymous Wednesday 8 pm, Erskine and American Church, corner du Musée and Sherbrooke. Tel: 482-6553.

Engineering pub nite: pubnite, pubnite, pubnite, pubnite, pubnite, pubnite, pubnite, pubnite, pubnite, pubnite... the real thing. Friday, November 28, 8:30 pm. Union Ballroom.

You want an all-expenses-paid vacation to Jamaica and you want it now? So do we! Call us and tell us about it. McGill Nightline 392-8234.

383 — LESSONS OFFERED

Theatre of the Oppressed - intensive 30-hour workshop. Taught by Lib Spry. 29 Nov. - 6 Dec. \$65 waged, \$45 unwaged. For info call 272-5780 or 849-7167.

LSAT / GMAT Prep courses for Jan. 24 GMAT classes - Jan. 1, 3, 4, 5; Feb. 21 LSAT classes - Feb. 5, 7, 8. (416) 923-PRP, 1-800-387-1262. We offer courses in Toronto, Ottawa and Montréal. A full day session.

Stress without distress... learn how to recognize and solve the cause. Rick Blatter, Health & Fitness Consultant. Office hours: Saturday mornings 05h30 to 13h30, 625-1352.

385 — NOTICES

Presbyterian / United Church campus ministry has an open door policy. Rev. Chris Ferguson and Glynis Williams are available for conversation and consultation, 3484 Peel (Newman Centre) 392-5890.

Come worship at St-Martha's-In-The-Basement Sundays 10:30 am followed by brunch at 3521 University. Students, staff and faculty all welcome. For more information call Chris Ferguson 392-5890.

387 — VOLUNTEERS

Mature tutor needed in remedial reading (grade 5 level) for a 17-year-old male in a detention unit. Contact: Community McGill, Union 414. 392-8921.

392 — PARKING SPACES

Wanted: roommate. Beautiful, double room. \$150/mo + hydro, share w. three other phantom roommates. East end, two blocks from Beaudry Métro. Must be left wing. Call 522-3030 or talk to Nairne/Pierre at Daily.

McGILL NIGHTLINE
392-8234

Grand Special **Salon Ralph** **Extra Special**
Women's & Men's Hair Stylists

Perm or modelling, including cut / blow dry rinse and styling, \$35

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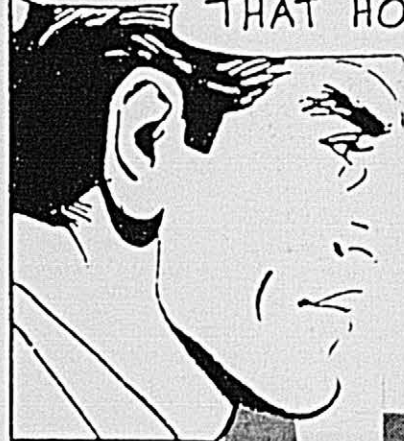
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AS I TOLD YOU, I VAGUELY RECALL BAR-HOPPING WITH MONICA AND HER BOYFRIEND FOR 24 HOURS! THEN EVERYTHING'S A BLANK UNTIL I WOKE UP IN THAT HOTEL ROOM!



AND YOU SAY SHE WAS SITTING THERE BESIDE THE BED, LOOKING AT YOU?



Put five ordinary guys into a video and you'll get them talking about sex, love and baking bread — *Man Talk*.

Man Talk is a 37 minute video about an 'anti-sexist' group of Montréal men and how they're trying to change the sexism in their lives and of those around them.

They talk about the influences of pornography and how this has hurt their relationships with women. They talk about silent spaces in their love lives, where the woman does all the work and the man sits, nods, and has nothing to say. They talk about violence against women and what men can do to stop it.

SQUAT THE CITY!



by Stroh Purdy

It is a calm night. But then Rhythm Activism appears and ensures that pastoral quiet will not last. The first piece begins, and adjectives such as interesting, pompous, and 'where's the exit, quick' come to mind...

But wait? What's this? With 'Oh Canada' in the background (everyone's favorite sing-along), he's talking about the largest Canadian flag in the world, and how its clean crisp patriotic freshness is perfect for wiping his "hairy ass." Hmm.

Well, the Evening continues, and more seriously sarcastic poetry comes out of Norman Nawrocki's mouth, cacophonous guitar emanates from Dem Stink's guitar, and labored farts come out of Janet Lumb and Bobby Hachez's saxophones.

The result is an alternative to staying home and listening to your Mel Tourné records for the umpteenth time. Influences from every type of 'infraction on the ear' pepper their 'music', resulting in a sound that, while not Mozart, is very appropriate to the reading of the poetry.

The majority of their pieces deserve great praise, communicating a serious message in an entertaining and comic tone. The music ranges from a rollicking "one step easier than punk" song called 'squat the city', to straight poetry recital accompanied by an occasional guitar chord.

The music is secondary to the poetry, which is extremely political, and satiric. Highlights include a song about a "Mc-Chicken destined for finger lickin'", who escapes from the farm and starts a chicken anarchist liberation front in the city, and another about Adolf (der Fuhrer) Coors' burdgeoning brewery.

The Coors piece was extremely educational, doing what good social commentary should: bringing to light facts that escape people's usual attention.

It seems that Coors Corp. was a founding member of the Moral Majority, and supplies the

Nicaraguan Contras with approximately 12 million US dollars in aid every year, not to mention their ridiculous hiring policies, which weed out all except flaming heterosexuals, capitalists, christians, and racists.

Rhythm Activism has only been around since the summer of 1985, but they've been up to a lot. The 'Poetry Performance Unit' as they call themselves, has toured the west coast of Canada and the US, with the Black Wedge tour, and contributed a song to the *Expo Hurts Everyone* benefit EP.

Squat the City
Fuck the rent
Pay no landlord
Pay no rent

Squat the City
Fuck the rent
Pay no landlord
Pay no rent

Squat the City
Fuck the rent
Pay no landlord
Pay no rent

MAN TALK

The video shows how the men deal with these and other related issues in their weekly meetings and public actions. It shows them speaking publically about what men need to change in their sexual politics as they exist today. The men talk about crying, about being afraid to talk openly about their emotions to other men, and about organizing themselves to do things differently.

It's the kind of video lots of men should see it they've ever wondered about their screwed up relationships.

The video shows the men in meetings, talking personally, on a Mount Royale picnic and planning an action, and postering on the streets. It shows some of them at work around Montréal. They speak to a sociology class about patriarchy and what it means to them. They also sit around a table, drinking beer, getting sloshed and sentimental, engaging in something different; *Man Talk*.